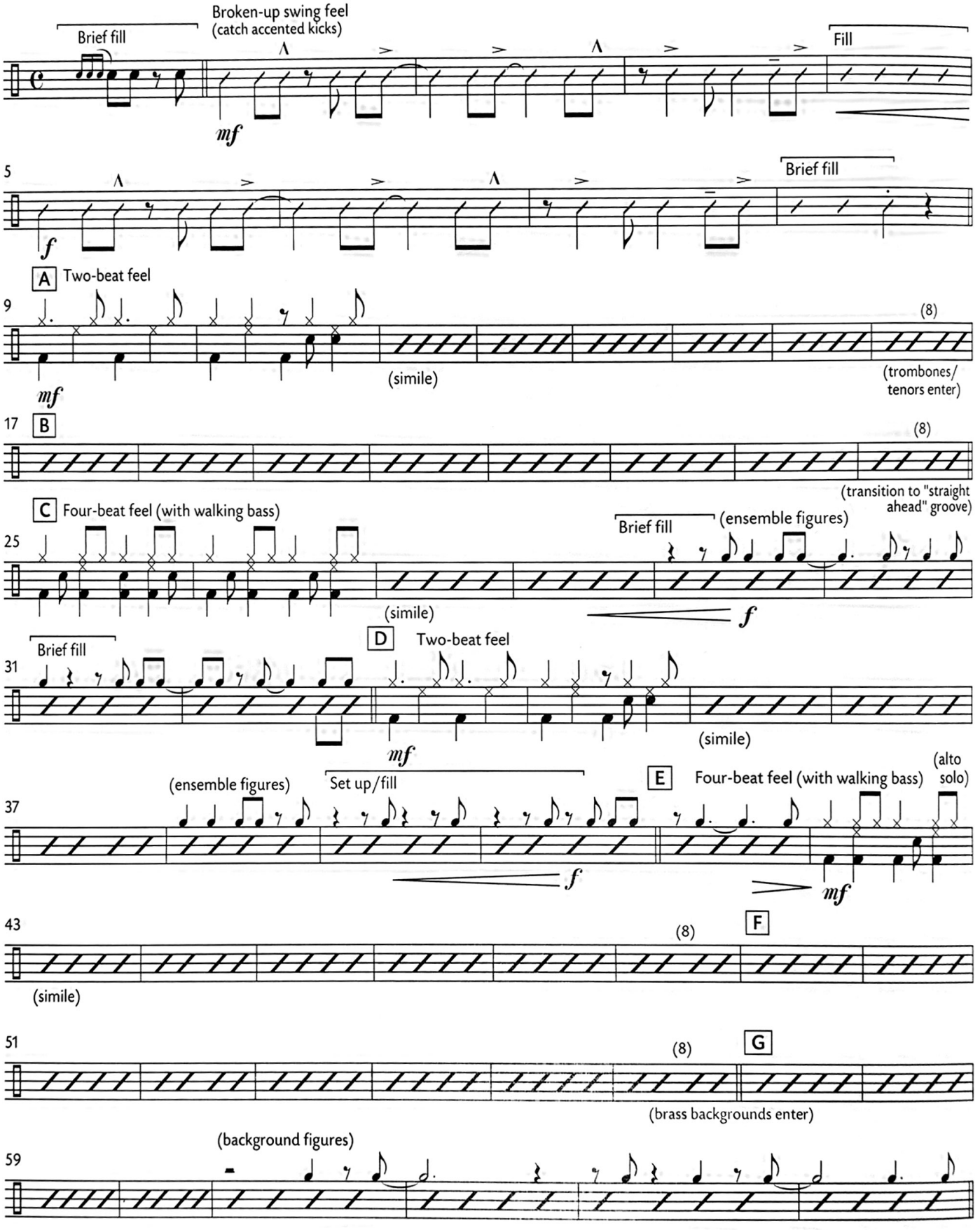
A Doll

Comp.: Jim Snidero
Arr.: Russell Schmidt

Relaxed Swing ♩ = 100



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Jazz Ensembles

DRUM AUDITIONS

Option 1: Video Submission

Must be received by Jan 4, 2023, 1pm

Option 2: Live Audition

Sign Up Sheet - SNO 174 for Jan 4th

Audition Repertoire

Demonstrate the following styles

- **Swing - time and trading 4's (4 bars time/4 bars solo**
- **Bossa Nova**
- **Samba**
- **Afro Cuban Styles - salsa, mambo, cha cha**
- **Rock**
- **Funk**

Groove examples - Click Here or

Prepare the Blues Machine from rehearsal 36-59, 79-95, 167- End.

From the library of the COUNT BASIE ORCHESTRA

THE BLUES MACHINE

By SAMMY NESTICO

DRUMS

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2x
79
80
81
82
83
84
85
86
87
88
89
90
TOMS
91
92
93
FILL
94
95 (VIRB. JAZZ)
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
2x
Short
119 (SXS.)
SIZZLE CYMBAL
120
121
122
123
124
125
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140
141
142
143 (SXS.)
144
145
146
147
148
149
150
151
152
153
154
155 (PNO.)
156
157
158
159
160
161
162

SHOUT!!
(ENS.)
167
FILL
FILL
179
191
(SXS.)
(TRPTS.)
(PNO)
(+TRBS.)
(SXS.)
203
(TRPTS.)
(FILL SOLO)

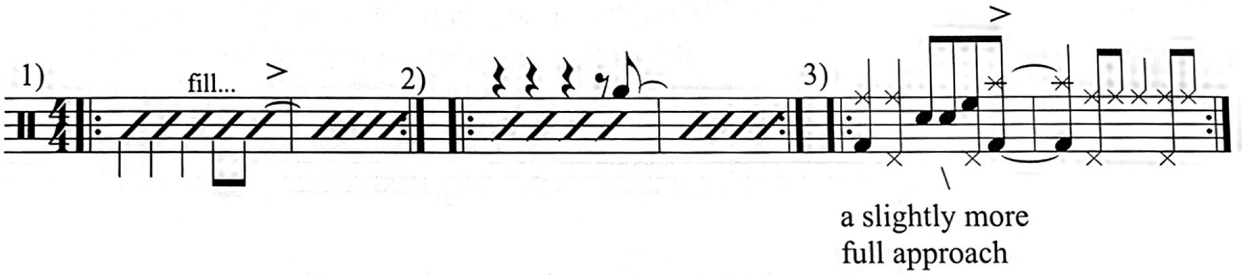
NOTATION VARIATIONS

figure 1

If you see this: **or this:** **you can play this, or something like it:**

figure 2

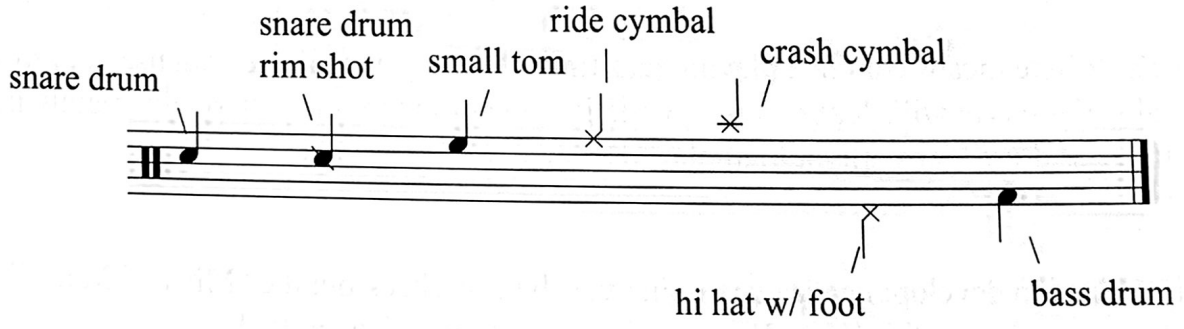
If you see this: **or this:** **you can play this, or something like it:**



Figures 1 and 2 above each illustrate three different ways an arranger might notate the same rhythm on a drum chart. Example #1 on each line above utilizes *time slashes* with *rhythmic notation*. Example #2 on each utilizes *time slashes* with *section figure notation*.

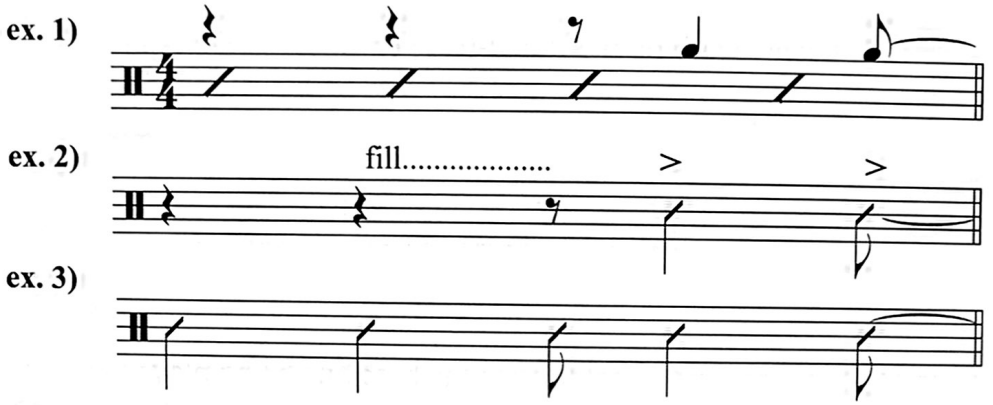
Example #3 on each line is *fully scored* and includes a **fill, set-up**, and **hit**. This is the approach I've used in most of these charts. You will also see some *rhythmic notation*, *time slashes* and *section figure* notation as well. In those cases, you will need to come up with your own approach to fills, set-ups, and hits. If your new to chart-reading I'd suggest using the fully transcribed examples to guide your decisions.

Drumset Legend



SIMPLE SET-UPS AND HITS

video at: jazzdrumming.info/more

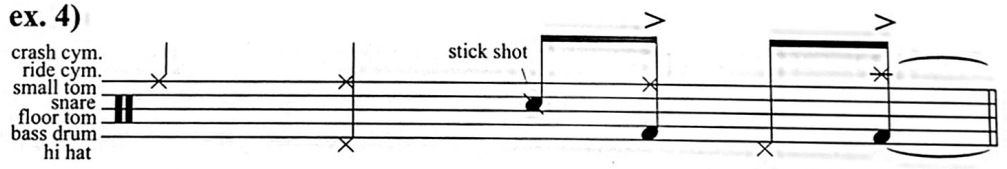


KEY TERMS:
hit (or **figures**)**:** the rhythm or rhythms the arranger has explicitly indicated we are meant to catch.
set-up: the final down beat we play immediately before the hit (or figures),
fill: a group of notes we play to add excitement prior to a set-up note.

Example 1 through 3 represent three different ways an arranger might notate a particular rhythm he'd like the drummer to emphasize. What is not indicated above is EXACTLY how the drummer should do that. That is left up to the drummer. Most charts in this book indicate *exactly* what a drummer might play to **set-up** and catch the various **hits**. However, in some charts I've provided a more general guide to the arrangement, more like the examples above. In those charts the fill and set-up are literally in your hands.

Examples 4 and 4a below are complete drum parts written for the figures above. Because this book is geared toward the beginner or intermediate drumset player I've primarily notated a minimal approach to **fills**, **set-ups,** and **hits,** as in example 4 below. An advanced student might choose to play a fill leading up to the set-up, more like example 4a.

In the charts in this book, I've predominantly notated each set-up as a simple *stick shot* and the hits as either a bass drum/crash, bass drum/ride or bass drum/choked hi hat. Click on the above link and view the Simple *Set-ups and Hits* video to see specific examples of the concepts and techniques introduced here.



Here is a busier version, with some suggested stickings included:

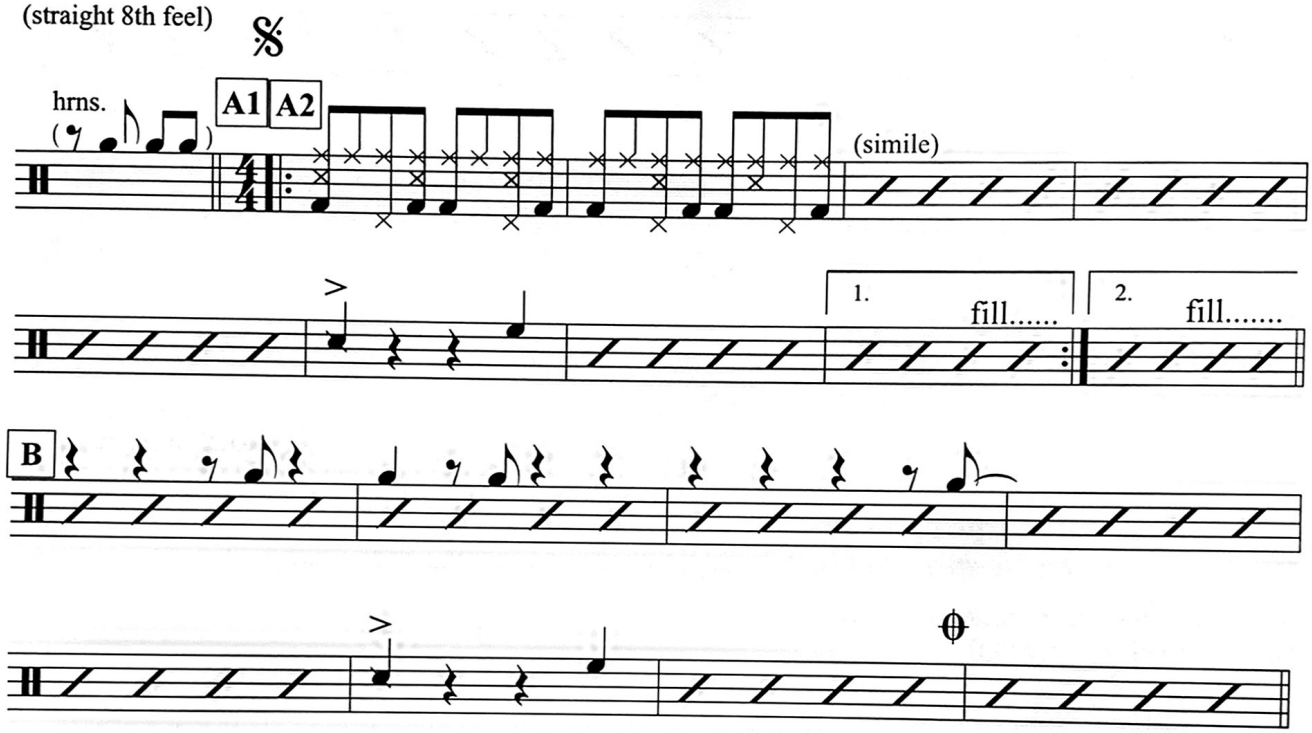
Advanced drummers: I'd suggest trying the minimal approach indicated here before trying out a more elaborate one for setting-up and catching the figures in this book. Bear in mind the size of the band and nature of the room while making those creative decisions.

Suggested basic drumset part

Song for My Father

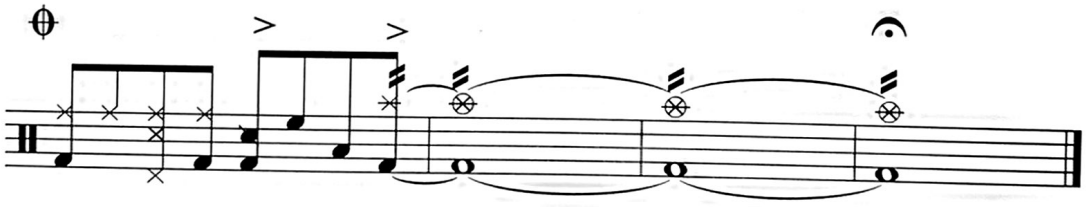
comp. by Horace Silver
drum arr. by Alan Hall

Jazz Bossa Nova
(straight 8th feel)



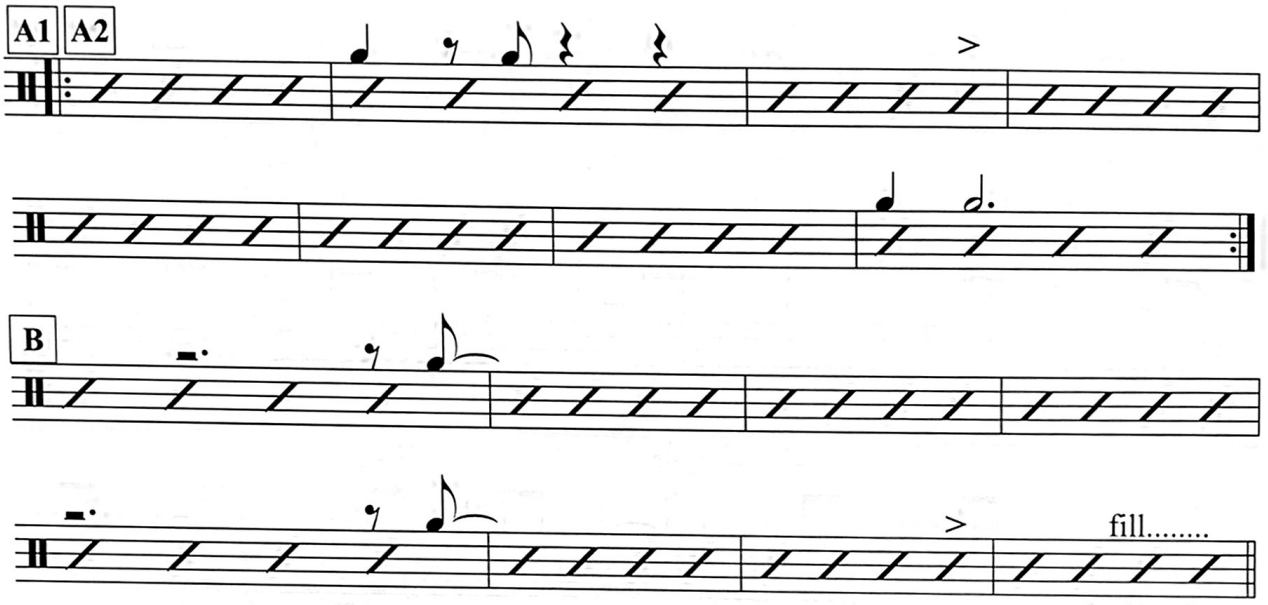
FOR SOLOS:

PLAY A VARIED JAZZ BOSSA NOVA, LISTEN, INTERACT, HOLD THE PULSE, KEEP THE FORM (A A B)
WATCH FOR THE CUE TO "SHOUT CHORUS"



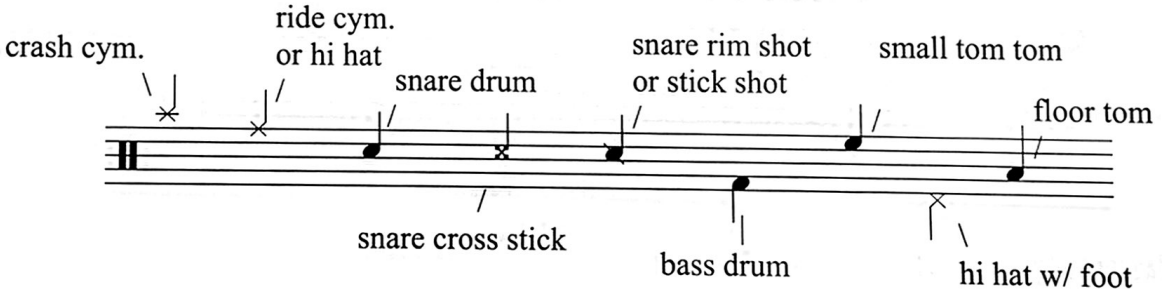
playthrough video at : jazzdrumming.info/charts

ON CUE: SHOUT CHORUS (OPTIONAL)



D.S. al Coda
(after solos)

Drum Set Legend:



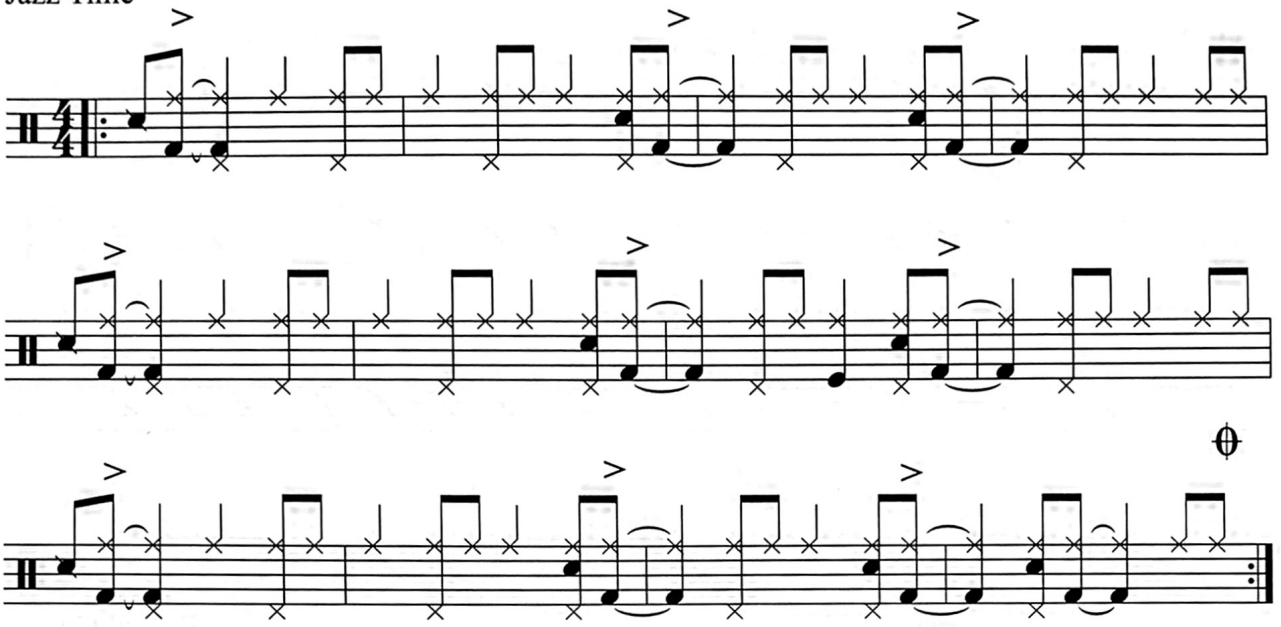
Notation Notes:

Suggested basic drumset part

Sonnymoon for Two

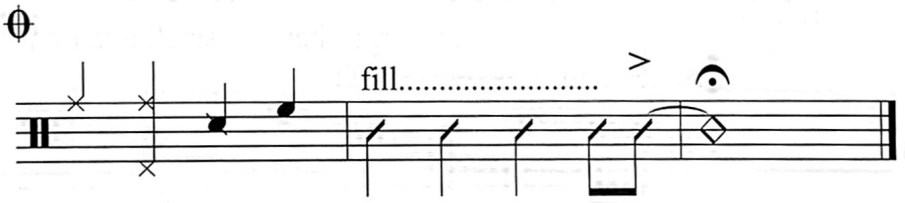
comp. by S. Rollins,
drum arr. by A. Hall

Jazz Time

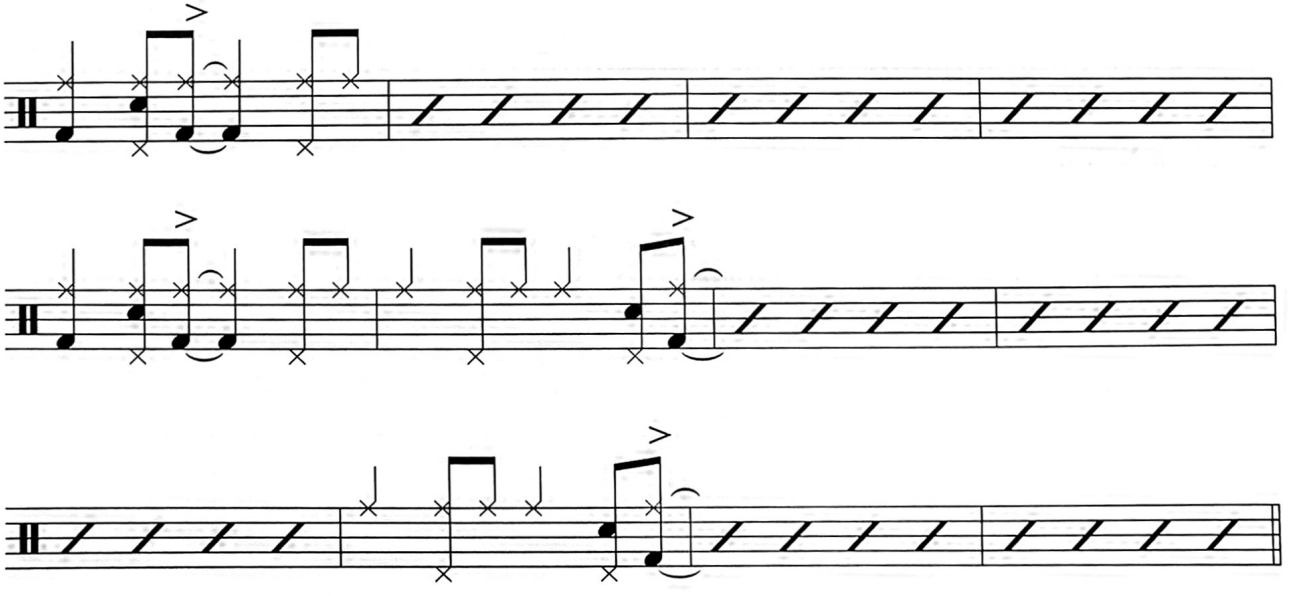


FOR SOLOS:

PLAY TIME FREELY IN 12 BAR PHRASES, LISTEN, INTERACT, HOLD THE PULSE.
WATCH FOR THE CUE TO "BACKGROUND FOR SOLOS" AND "SHOUT CHORUS".

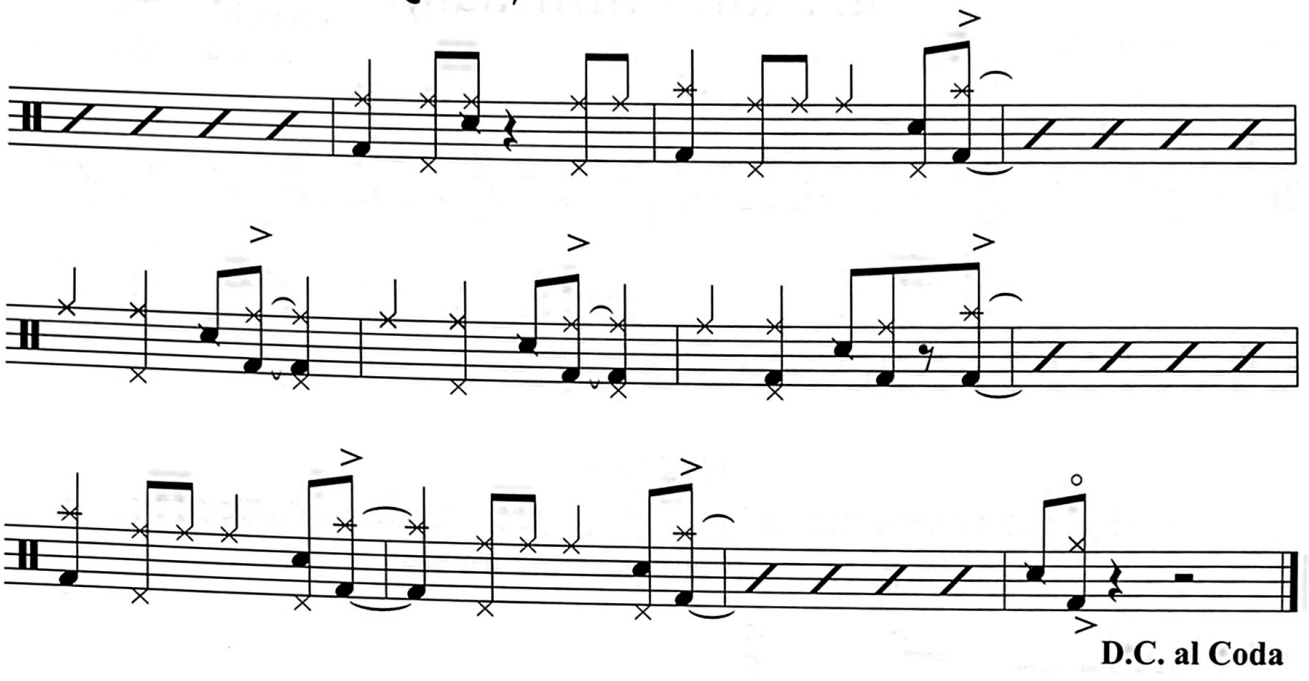


ON CUE: BACKGROUND FOR SOLOS



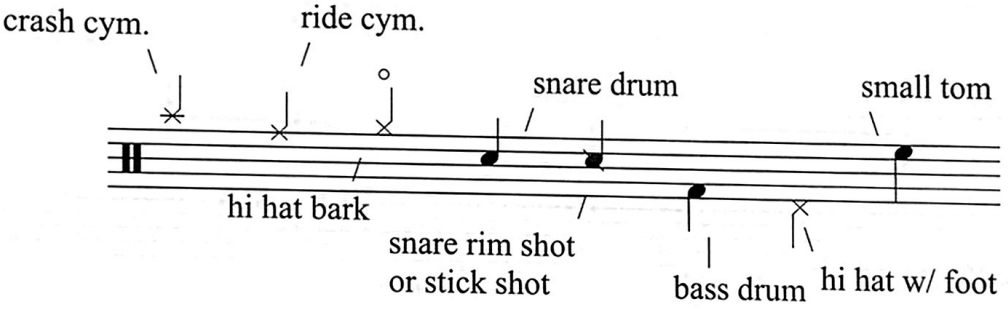
playthrough video - jazzdrumming.info/charts

SHOUT CHORUS. PLAY AFTER SOLOS (OPTIONAL)

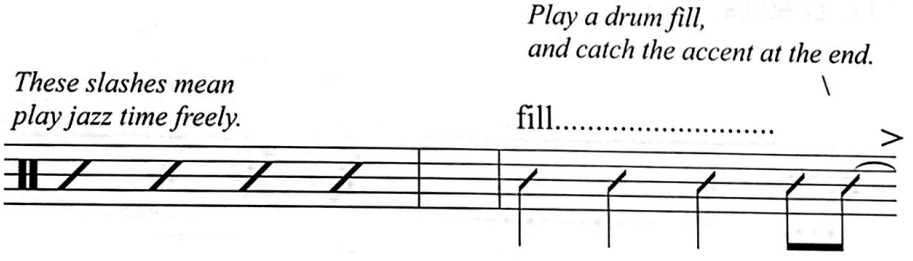


D.C. al Coda

Drum Set Legend:



Notation notes:



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KENDOR PRESENTS

Drums

Las Colinas

by Jeff Jarvis

SALSA ♩ = 92

CASCARAS RHYTHM ON SHELLS OF DRUMS

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The Transition...Strategies for Sight-Reading and Interpretation

A question I'm sometimes asked from students who are good readers but lack drumset chart-reading experience is, "How do I play the written rhythms on my part when they aren't written exactly as intended?" If a percussionist is given a timpani part in orchestra, for example, they're expected to perform the written notation and pitches "as is." The added responsibility a drumset performer faces when reading is the skill to compose a part based on the following information:

- Written rhythms
- Style
- Form
- Dynamics
- Articulation markings

In an instant, the player takes what is written and *interprets* it on the many surfaces of a drumset (which makes this reading situation so unique). This is one reason why no two big band drummers sound exactly alike when reading the same arrangement. The major difference between playing percussion in an orchestra and drumset in a big band is that in orchestra, a percussionist follows a conductor's lead, and in big band, the drummer is the conductor!

Key Elements to a Drum Part at a Glance

There is no "established" system arrangers use when writing drum parts. Some composers give exact directions to include dynamics, articulation markings, and a clear form, while others provide very little information for the drummer.

In many cases, the rhythms on a drumset part can look a lot like a snare drum part written in or above the staff.

T1: REFERENCE LOOP EXAMPLE #1

Tip: Note heads written as follows throughout the book signify ***rhythmic notation****, which is an abbreviation that means to play the rhythm exactly as written. The overall effect is a crisp, punchy sound in unison with the horns.*

T2: REFERENCE LOOP EXAMPLE #2

The player interprets these rhythms and creates texture by incorporating *shape* (ascending or descending beats or fills) and *length* (long or short accents with the band played on the cymbals or drums) on the drumset.

Because interpretation plays such an important role when reading a drumset part, it is necessary to listen to the music you are performing to better understand the style and musical concept.

Notation for Time Playing

One of the priorities of the drummer in an ensemble is to keep steady time while providing beats that match the musical style. This can be a challenge when playing with a big band due to the number of musicians you're responsible for holding together.

The following examples illustrate commonly used abbreviations for "time" found in the drumset parts included in this book:

Tip: To help improve your time, practice with a metronome or drum machine. This experience can help you become a more reliable reference point for the band.

Slash Notation

Slash notation can act as a substitute for the written beat and means to play time in the appropriate style of the composition.

T3: REFERENCE LOOP EXAMPLE #3

It can also be used as a substitute for a drum fill or solo. The following example directs the player to fill for four beats as a means to "set up" the ensemble figures in the following bar.

T4: REFERENCE LOOP EXAMPLE #4

If an arranger writes a suggested beat (like the example below), you will usually find it at the start of a phrase followed by several bars of slash notation. In this case, slash notation is used as a replacement for repeat signs.

T5: REFERENCE LOOP EXAMPLE #5

Repeat Sign Notation

Arrangers will sometimes use single-measure repeat signs following a suggested beat. This simply means to repeat the beat or style for the indicated number of measures.

T6: REFERENCE LOOP EXAMPLE #6

If the written drumbeat is a two-measure pattern, a two-measure repeat sign follows, signifying to repeat the suggested rhythm.

T7: REFERENCE LOOP EXAMPLE #7

Look for the Double Bar Line!

When reading alternate notation for time (slash or repeat), always look for the double bar line which marks the end of a musical phrase. Knowing the number of measures in a phrase is extremely important because it will give you the freedom to listen to each section of the ensemble. Trust your instincts as you play time, and carefully count the number of measures without reading them. This is a golden opportunity to *listen more* and *read less* as you accompany the melody and solo statements.

Sight-Reading Articulation Markings

The articulation symbols below are common in horn parts and are sometimes written above rhythms in drumset parts.

T8: REFERENCE LOOP EXAMPLE #8

- = Long Accent
• or ∧ = Short Accent
> = Long or Short interpretation, depending on the style of the composition

Arrangers often use articulation markings in drumset parts to help the player locate rhythms within a phrase that require emphasis (long or short accents) in conjunction with the brass and reed sections.

Drummers choose sound sources from the drumset that best match the articulation and intensity of a note or phrase. As you listen to the reference recording and read each arrangement, pay close attention to the articulation markings. This experience will help you phrase with the brass and reed sections.

The key to solid articulation on the drumset is to listen as you sight-read. Your articulation approach should complement the ensemble. By reading these signs, you can bring clarity to the longer phrases you play.

Sight-Reading Musical Forms

To help determine any song structure, it is essential to listen for musical ideas that *repeat*...

One of the oldest and most widely used forms in music is the 12-bar blues. Many jazz, rock, and R&B songs are built upon this structure. A 12-bar blues form is divided into three four-measure phrases. Each 12-measure interval is called a *chorus*.

Another very common structure is the 32-bar (AABA) song form. This form is divided into four eight-measure phrases as follows:

The opening eight measures of the song state the melody and harmony (A). It is then repeated, creating the second phrase. The next statement (B) is in a different tonal center or varying style and is also eight measures. This phrase is often referred to as the bridge, channel, or release. Finally, the last phrase (A) is a repeat of the first statement. Each 32-measure interval is called a *chorus*.

Below are three basic ways to interpret song forms on the drumset when sight-reading. As you read the enclosed charts, try coming up with additional ways to delineate each song form.

- Start by playing time on the hi-hat for the (A) sections of a 32-bar song. On the (B) section, move to the ride cymbal.
- Try varying your beat slightly as you transition throughout each section of the form. If you're playing the blues form, for example, begin on the closed hi-hat for the first 12-bar chorus. For the second chorus, try transitioning to the ride cymbal. Experiment with playing brushes on the first few choruses, and switch to sticks as the dynamic of the arrangement increases.
- Experiment with playing fills at the end of an 8- or 12-bar interval, followed by a crash cymbal accent on beat one of the top of the next phrase to help define the form.

Internalizing the melody and form of the composition (12-bar blues or AABA song), as well as the style of the arrangement (swing, funk, Latin, etc.), can help you gain confidence as you become a better sight-reader.

Seeing the Forest Through the Trees: Before You Sight-Read

Before I sight-read any drumset part, I make sure I understand the road map (or big picture) of how the piece is played. This includes identifying the major sections of the arrangement (introduction, melody, solo section, and shout chorus), knowing how many times each repeated section occurs (open repeated sections, 1st and 2nd endings, D.S. or D.C. signs), and the written dynamics (loud or soft) for each section of the form.

I will also *condense* my part into events and write playing instructions on the page. These events take place in accordance with the rehearsal bar numbers on my part. Seeing the forest (the overall dynamic shape of the composition) through the trees (measure-by-measure reading) enables me to *read less* and *listen more* as I play.

The following section features ten big band arrangements of contrasting style. Detailed "road map" instructions explaining how each piece is played are written on the drum part to help you develop a sense of the amount of detail that goes into sight-reading a drum chart.

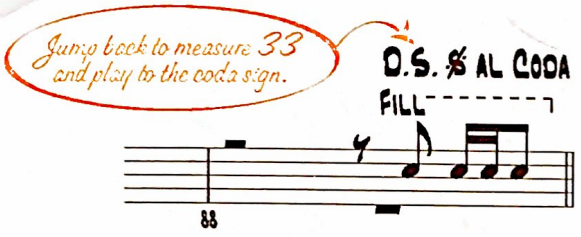
Tip: I always have a pencil on hand at rehearsal, as the conductor or band director will sometimes give additional road-map instructions that I will clearly mark on my part so I don't get lost when reading.

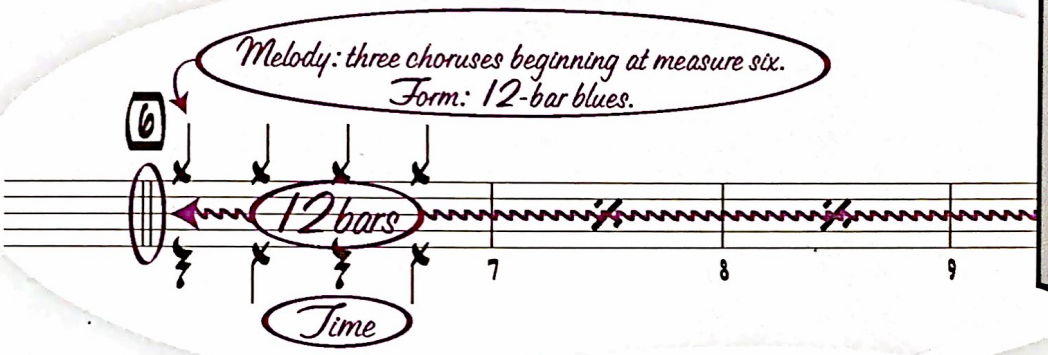
Big Band Drumming

AT FIRST SIGHT

MP3 CD INSIDE

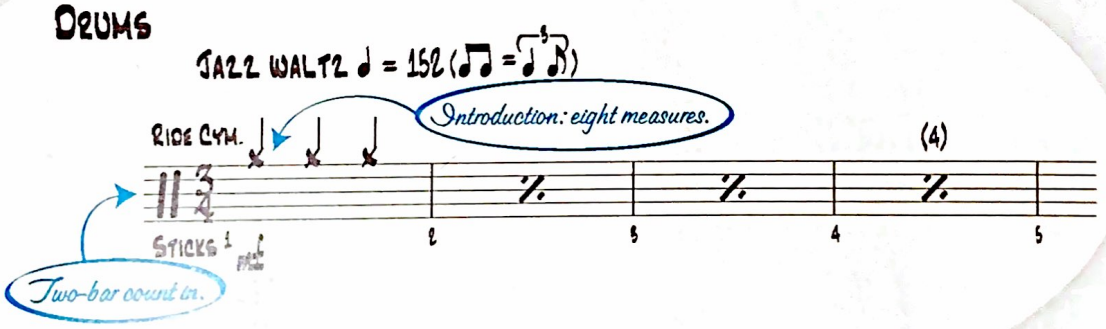
STEVE FIDYK

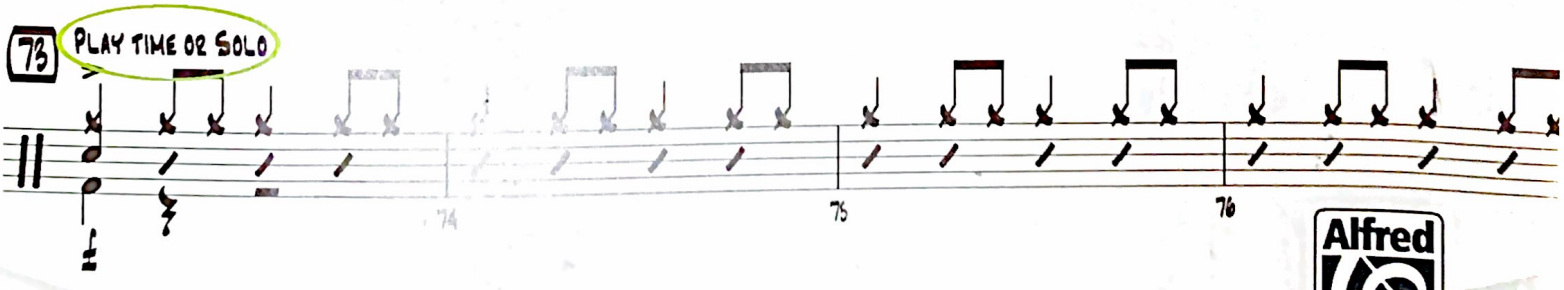




Includes

- 10 big band arrangements with in-depth analysis and suggestions to help improve sight-reading skills
- An MP3 CD containing 10 arrangements of varying styles, over 200 reference and play-along audio files, and a complete set of drum parts and scores in PDF format





Alfred

B1

From the library of the COUNT BASIE ORCHESTRA

THE BLUES MACHINE

By SAMMY NESTICO

DRUMS

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2x
83
Toms
Fill
95 (Vib. Jazz)
107
2x
119 (Sxs.)
Sizzle cymbal
Short
131
143 (Sxs.)
155 (Pno.)

DRUMS

SHOUT!!
(ENS.)
167
FILL
FILL
179
191
(SXS.)
(TRPTS.)
(PNO)
(+TRBS.)
(SXS.)
203
(TRPTS.)
(FILL SOLO)